

## ABSTRACT

Title of Document: RESONANCE

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*Resonance* is a composition for flute, cello and piano that is comprised of four unique, yet interrelated movements. These create an overarching form of expansion and contraction over the course of the work. The movements connect with one another on both a micro- and macro-structural level. Each reflects one stage in the evolution of a typical sonic event: “attack”, “compression”, “growth”, and “echo”.

At the most basic level, relationships can be perceived through the duration and instrumentation in each of the movements. Duration of the four movements in minutes is 3,5,8, and 3 respectively. Movements one and four are most obviously affiliated through duration, both being three minutes. Also, they are clearly linked in that they are both written for solo instruments. Placing movements two and three in a subset with movement one yields a duration series of 3,5,8 that illustrates an overall expansion in proportional length. Moreover, this evolution is perceptible by the use of the instruments: movement one is essentially a flute solo; movement two

intersperses passages that use all three instruments simultaneously with long solos; and movement three makes prominent use of all of the instruments in combination. These three movements create an asymmetrical evolution, which is resolved in movement four, returning to a predominantly solo texture.

Registral and textural connections also play a role in unifying the movements. Movement I (“Attack”) is characterized by a rapid and fragmented texture as well as a large-scale shift upward in register, while its counterpart Movement IV slowly shifts downward and the solo cello uses a predominantly sustaining texture. Movement II (“Compression”) begins with a slight upward shift in register before beginning a long descent. Movement III (“Growth”) expands on the upward motion of movement one by increasing the overall range, beginning in the lowest register of the bass flute and gradually shifting to the upper register of the piccolo.

The fundamental relationships among the movements discussed above result in an organic evolution that characterizes the work in its entirety. The principal organizational strategies of *Resonance* outlined above fashion an organic evolution that spans all four movements and unifies the piece.

# RESONANCE

By

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81 Fl. *ord.* *flz* *fff* *mp* *p* *mf* *f* *f* *mp*

89 Fl. *ad. lib. rhythm as needed quasi cadenza* *ord.* *flz* *pp* *mf* *ff* *a tempo* *ff*

89 Vc. *quasi cadenza* *pp* *ff* *ff*

92 Fl. *flz* *ppp* *Go to Flute in C*

92 Vc. *mf* *ppp* *pizz.* *arco* *mf* *mp* *pizz.* *arco* *sfz* *ppp*

97 Fl. *Flute in C* *pp* *ff*

97 Vc. *mf* *mf* *ppp* *sfz* *ppp* *mf* *sfz* *mf* *fff* *sfz*

101 Fl. *ord.* *flz* *p* *ff* *sfz* *pp* *pp*

107 Fl. *ppp* *mf* *ppp* *fff* *fff*

107 Pno. *p* *f* *p*

107 Vc. *ppp* *mp* *pp* *f* *p* *ff* *mf* *fff*

\*Footnote=Indicates all grace notes are to slowly accelerate yet fit into the quarter +sixteenth note rest time allotted.

## II. compression

Score: Flute, Cello, Piano

♩ = 105

Flute

Fl.

Vlc.

Pno.

ped.

ffz

f

mp

mp

fz

sfz

mp

f

fz

p

p

mp

ord.

T.R.

ff

fz

p

fz

mp

mp

p

p

f

ppp

p

ppp

sul tasto

sul pont.

pp

mp

12

12

→ sul tasto

ppp

12

p

mf

18

flz

mp

mf

f

f

p

f

p

21

5

flz

p

mf

f

p

p

ff

fz

pp

mf

ord.

pp

pp

mf

ppp

pp

21

fz

fz

mp

mf

ped.

ped.



27

Fl. *pp* *mf* *pp* *p* *ff* *ppp* *mf*

Vlc. *ff* *ppp* *p* *mf* *p* *pppp* *mf* *p*

Pno. *p* *mp* *f* *p* *mp* *p* *pp* *mf* *sub p* *f* *p*

ped. - - - - - ] ped. - - - - - ] ped. - - - - - ] ped. - - - - - ]



35

Fl. *mp* *f*

Vlc. *ppp* *mp* *mp* *f*

Pno. *pp* *mf* *mp* *f* *p* *mp* *p* *mf* *p* *f*

ped. - - - - - ] ped. - - - - - ] ped. - - - - - ]



39

Fl. *ff* *f* *p* *f* *mp fz* *mf* *f*

Vlc. *pp* *col legno* *pizz.* *fz* *fz* *p*

Pno. *fz* *mf* *mp* *fz* *mf* *p* *mf* *f*

ped. - - - - - ]

44

Vlc.

*mp* *mf* *f* *ff* *fff* *ppp*

Pno.

no pedal

*f*

3

48

Pno.

*f* *mf* *f* *ff* *mp* *p* *fz* *mf*

3

6

53

Pno.

*mp* *sfz* *fz* *mf* *fz* *mp* *f* *mf* *f* *fff*

5

3

6

5

58

Fl.

Nat. Harmonic

*pp* *mp* *n* *pp* *mp* *n* *p* *mf* *sfz*

ord.

3

58

Pno.

*mp* *p* *p* *f* *mf*

ped.-----

3

66

Pno.

*f* *mp* *fz* *mf* *f* *mf* *fz* *f* *p* *mf*

5

3

3

mp

Pno.

70

*f p sfz fz p pf sfz f*

*mf mp fz*

Pno.

74

*mp f sfz f p*

*mf mp*

Pno.

78

*mf p fz f mp f mp ff*

*mf mp*

Fl.

80

*fz mf p mf mp f mp sfz mp*

*mf mp*

Vlc.

80

*mf fz mp fz fz p sfz mp mp*

*mf mp*

Pno.

80

*ppp ff ppp*

*mf mp*

ped.

85 Fl. *f sfz* *col legno* *mp* *p* *f* *f* *ff* *mp* *ff sub. p* *f*

Vlc. *ff* *mp* *mp* *f* *f* *ff* *col legno* *arco* *f*

Pno. *ff* *ppp* *ff* *sfz* *p* *ppp*

ped. ped.

89 Fl. *fz* *ff* *f* *fz* *f* *mf* *ff* *fz* *mf* *ff* *mf* *ff* *fz* *sfz*

Vlc. *p* *mf* *f* *mf* *f* *mp* *ffz* *mf* *ff* *ffz* *sfz*

Pno. *p* *mf* *pp* *f* *mp* *ff* *mf* *ff* *f* *ff*

no pedal sost. pedal

92 Pno. R.H. *ff* *f* *ff* *mf* *sfz*

L.H. *ff* *f* *ff* *mf* *sfz*

sost. pedal

98 Vlc. *pppp* *pppp*

Pno. *f* *sfz* *ff* *fz* *f* *f* *sfz* *ff* *mf* *ff* *mf* *ff*

\* Depress notes without sounding  
to lift dampers.  
Hold down sost to keep dampers lifted  
until chord change.

\*\* Let sound complete decay  
before lifting sost. pedal.  
Depress next chord without  
sounding; press sost pedal  
as before. (Free in time)

103

Fl.

Vlc.

Pno.

sost. pedal

109

Fl.

Vlc.

sul pont.

sul tasto

sul pont.

col legno

pizz.

arco ric.

114

Vlc.

pizz.

col legno

pizz.

col legno

arco ric.

pizz.

arco ric.

col legno

118

Vlc.

pizz.

arco

122

Vlc.

pizz.

L.V.

col legno

pizz.

arco ric.

arco ord.

126

Vlc.

L.H. Pizz.

arco

L.H. Pizz.

Flute Player: Bass Flute (BF), Flute in C (Flt.C), Piccolo (Picc.)  
 Cello (VC)  
 Piano (Pno)  
 \*Note: Pedal indications are given only at areas where desired.

### III. growth

$\text{♩} = 68$

Bass Flute

Piano

B.F.

B.F.

B.F.

B.F.

Vlc.

Pno.

\* Arrows indicate short term changes in tempo  
 ↗ =slightly increase speed  
 ↘ =slight decrease speed



35

B.F.

*ppp* *mp* *mp* *pp* *p* *mf*

Pno.

*f* *mf* *fz* *mp* *p* *mp*

*ped.* *ped.*

37

B.F.

*pp* *mf* *f* *pppp* *pp* *pp* *mp* *mp*

Pno.

*p* *mf* *mp* *p* *mf* *pp* *p* *mp*

*ped.*

39

B.F.

*ppsub.* *f* *pp* *ppp* *mp* *pp* *mf* *mf*

Vlc.

no. vibrato

*ppp*

Pno.

*pp* *mp* *p* *mp* *ppp* *mf* *p* *f* *p*

*ped.* *ped.*



42

B.F. *p* *ppp* *mf* *mp* *pp*

Vlc. *p* *ppp* *mf* *mp* *pp*

Pno. *sfz* *p* *mf* *p* *sfz* *p* *ppp*

*ped.*

45

B.F. *ppp* *pppp* *mf* *ppp* *mp* *p* *ppp* *ppp* *p*

Vlc. *pizz.* *sfz* *p* *arco sul pont.* *mp* *p*

Pno. *pp* *p* *pp* *mp* *pp* *mp* *p*

*ped.*

48

B.F. *p* *ppp* *mf* *p* *p* *f*

Vlc. *pp* *mf* *p* *mp* *pp*

Pno. *p* *pp* *mf* *ppp*

*ped.*

50 B.F. *mf* *p* *f* *ppp* *ppp* *mp*

57 B.F. *p* *mf* *p* *mf* *pp* *ppp* *ppp* *pp*

63 B.F. *pp* *mp* *mp* *f* *pppp*

66 B.F. *mp*

66 Pno. *sub. f* *p* *f* *ff* *sub. p* *f* *p* *p* *f* *p*

67 B.F. *mp* *f* *p* *mf*

67 Vlc. *mp*

67 Pno. *p* *mf* *mp* *mp* *f* *pp*



76

B.F. *flz.*  
*pp* *f* *pp*

Vlc. *fz* *p* *3* *fz* *arco* *pp* *fz* *f* *pp*

Pno. *p* *ped.* *p* *ped.* *mp*

78

B.F. *p* *mf* *f* *f* *n* *pp* *mf* *pp* *pp* *mf*

Vlc. *mp* *mfsub.* *p* *mf* *p* *pizz.* *mf* *mp* *fz* *p* *mf*

Pno. *p* *ped.* *pp* *mf* *fz* *ff*

81

B.F. *mf* *f* *mp* *p* *n* *ppp* *mf* *mf* *ffsub.* *pp*

Vlc. *arco* *ppp* *p* *p* *mf* *p* *mf* *mf* *ff* *ord.* *sub.* *p*

Pno. *ff* *ppp* *mp* *f* *ff* *ped.* *ped.* *ped.*

84

B.F. *f* *p* *mf* *p* *p* *n*

Vlc. *mf* *pp* *pp* *mf* *f* *p* *mf*

Pno. *p* *mf* *mf*

ped. ----- ]

*mp* *fz*

86

B.F. *ppp* *mf* *mf*

Vlc. *p* *fz* *f* *pp*

Pno. *p* *mf* *pp*

*tr* *ord.*

*tr* *tr*

ped. ----- ]

*mp* *mf* *pp*

87

B.F. *pp* *mf* *pp* *mf* *p* *ff* *sub. mp* *f* *pp*

Vlc. *mf* *sub. pp* *mf* *pp* *f* *f* *mf* *sub. pp* *mp*

Pno. *pp* *mf* *ppp* *mp* *f* *mp* *f* *mp*

*tr* *tr* *tr* *tr*

ped. ----- ] ped. ----- ] ped. ----- ]

*nat harm.*

90

B.F. *mf* *pp* *pp* *f* *f* *mp* *mp* *ppp*

Vlc. *ord.* *n* *pp* *mp* *f* *pp* *f* *mp* *pp*

Pno. *mp* *p* *sub. f* *mp* *f* *pp*

*ped.* *ped.*

95

B.F. *flz.* *mf* *ff* *n* *ord.* *ppp* *mf* *pp* *f*

Vlc. *sul pont.* *ord.* *mf* *ppp* *mf* *p* *pppp* *ppp* *p* *mp* *mf*

Pno. *mp* *p* *f* *mp* *pp* *pp*

*ped.* *ped.* *ped.*

99

B.F. *p* *mf* *p* *ff* *Move to Flute in C*

Vlc. *pp* *f* *mp* *p* *mf* *pp*

Pno. *pp* *f* *pp*

101

Vlc. *mf* *ff* *f* *mp*

Pno. *f* *mf* *mp* *ff* *f* *f* *mf*

*sfz* *mp* *ped.* *mp*

103

Flute in C *flz.* *pp* *ord.* *ppp* *ff* *p* *mf*

Vlc. *mp* *f* *pp* *fz* *pp* *mf* *p* *sub. mf*

Pno. *mp* *mf* *mf* *ped.* *mf*

105

Flt. *flz.* *ppp* *f*

Vlc. *ppp* *f*

Pno. *f* *ff* *pp* *mf* *mp*

*p* *ped.* *p* *f*

107

Flt. *p* *mf* *p* *f* *mf* *p* *f* *pp* *ppp*

Vlc. *p* *p* *f* *p* *mf* *p*

Pno. *mf* *mp* *mp* *f*

*f* *p*

109

Flt. *mp* *pp* *mp* *pp* *mp* *pp* *f*

Vlc. *p* *mp* *pp* *mp* *pp* *mp* *pp* *f*

Pno. *p* *mp* *mf* *ppp* *mf*

*ped.* *ped.* *ped.*

111

Flt. *f* *pppp* *ppp* *p* *mf*

Vlc. *f* *pppp* *sul tasto* *mf*

Pno. *mp* *pp* *mf* *f*

*ped.*



113

Flt. *flz.* *ppp* *ord.* *mp* *f* *ff*

Vlc. *ppp* *pp* *mp* *pp* *pp*

Pno. *tr.* *ord.* *mf* *f* *ff*

*ped.* *ped.* *ped.*

115

Flt. *pp* *mp* *ppp* *mp* *pp*

Vlc. *mp* *pp* *mp* *pp* *mf* *pp*

Pno. *pp*

*ped.*

117

Flt. *pp* *f* *fz* *f* *sub. mp* *ord.* *f*

Vlc. *f* *mp* *mp* *f* *mp* *mp*

Pno. *pp* *mf*

119 *f* *fz* *mf* *ord.* *mp* *f* *mp* *f* *p* *ff* *mp* *fz* *mf* *f* *p*

Vlc. *ppp* *ppp*

Flt. *pp* *mp* *f* *p* *f* *mp* *sub. f* *mp*

Pno. *pp* *mp* *f* *p* *f* *mp* *sub. f* *mp*

ped. -----

121 *p* *mf* *p* *pp* *mf* *f* *mf* *ff* *fz* *mf* *mf*

Vlc. *p* *p* *ppp*

Flt. *pp* *mp* *f* *mp* *f* *mp* *f* *mp*

Pno. *ff* *mp* *f* *mp* *f* *mp* *f* *mp*

ped. -----

123 *ord.* *pp* *mp* *fz* *mf* *ff* *p* *p* *n* *ppp*

Vlc. *p* *p* *n* *ppp*

Flt. *p* *p* *n* *ppp*

Pno. *mp* *mf* *p* *f*

ped. -----

Flute moves  
to piccolo

126 G.P.

Pno.

*fz fz* *mf* *ff* *mf* *f* *mp* *ff*

ped. ----- | ped. ----- |

129

Picc.

*f* *f* *p*

Pno.

*p* *f* *p*

ped. -----

130

Picc.

*pp* *mp* *p* *mf* *f* *mp*

Pno.

*p* *mp* *mf*

ped. ----- | ped. -----

133

Picc. *p* *mf* *mf* *pp* *mf* *p* *f*

Pno. *p* *p* *f* *ped.*

134

Picc. *f* *p* *f*

Pno. *ped.* *mp* *p* *f*

*8va* - *ord.* *Play both hands of piano up one octave from here to the end as indicated by the 8va*

*ped.*

135

Picc. *f* *mp* *ff* *mp* *f* *sub. p* *mf*

Pno. *f* *p* *f* *mp*

*8va* - *ord.*

*ped.*

(8<sup>va</sup>)  
 Picc. 136 *mf* *mf* *ff* *mp*  
 Pno. 136 *mp* *f* *f*  
 ped.

(8<sup>va</sup>)  
 Picc. 137 *mp* *mp* *f*  
 Pno. 137 *mp* *f* *p*  
 ped.

(8<sup>va</sup>)  
 Picc. 138 *f* *p* *p*  
 Pno. 138 *p*  
 ped.

139 *(8<sup>va</sup>)* *f* *p* *mf* *p*

Picc.

139 *(8<sup>va</sup>)* *f* *p* *mf* *p*

Pno.

ped. -----

140 *(8<sup>va</sup>)* *fz.* *ord.* *fz.* *ord.* *p* *ff* *mp* *f* *mp* *f*

Picc.

140 *(8<sup>va</sup>)* *p* *ff* *mp* *p* *mf* *p*

Pno.

ped. ----- ped. ----- ped. ----- ped. -----

141 *ff* *mp* *mp* *ff* *p* *fz.* *ord.*

Picc.

141 *(8<sup>va</sup>)* *mf* *p* *ff* *pp* *mp* *p* *mf*

Pno.

ped. ----- ped. ----- ped. ----- ped. -----

142 *flz.* *ord.* *flz.*

Picc. *sub. p* *f* *mp* *sfz*

142 *(8va)* *f* *5* *3*

Pno. *p* *ff* *p* *sfz*

*ped.* *ped.*

#### IV. echo

♩ = 91

molto legato

\*Notes:

1. Top voice nat. harm. Second voice ord.
2. Shift the weight of the bow slowly from the one voice to the top voice, creating a fade out in one voice while giving slightly crescendo on the remaining voice.
3. "Nat." cancels timbre changes such as sul pont. and sul tasto, "ord." cancels bowing changes such as tremolo and ricochet
4. Slight rearticulating with the bow
5. Left hand pizz: rearticulate the note with your left hand (pizz) while maintaining continuous bowing on the same note.